

Tristan und Isolde
Prelude and Love Death
(abridged)

Richard Wagner

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

REVOLUTIONARY BONE COLLECTION

VOLUME FIVE

About the Composer

"Tristan und Isolde" of Richard Wagner (1813-83) was composed between 1857 and 1859, but did not receive its premiere until 1865 in Munich, under the patronage of King Ludwig of Bavaria. It was completed at approximately the same time as Berlioz' "Les Troyens" (1856-58), Verdi's "Simon Boccanegra" (1857) and Gounod's "Faust" (1859). There was an attempt to mount a production of the opera in the early 1860s in Vienna, but the project was abandoned after it was labeled "unperformable" by its participants. The first tenor to sing "Tristan" died after a few performances of the work, with many in the company thinking that the strain of the role was the reason for his demise. Even today, only the bravest of tenors attempt the role; many have had to rely on an understudy for the last act.

The second measure of the Prelude introduces the famous "Tristan" chord, which many music historians credit as the first link to the "modern" music of the 20th-century. Almost every composer who followed him in the next 50 years was influenced by this musical event, either for or against. In reality, it is just a half-diminished chord, which regularly appeared in music as early as Bach and is the normal spelling of the seventh degree of the scale in both major and minor keys. Wagner, however, was using it as a dramatic device, creating a harmony that failed to resolve, which ran counter to all current practices. It illustrates perfectly the tragic circumstances of a couple who are sworn enemies falling hopelessly in love after drinking a magic potion. In this story, just like the chord, there can be no resolution.

About the arranger

Bob Reifsnyder, a graduate of Interlochen Arts Academy, has two degrees from Juilliard and a Doctorate from Indiana University. As a trombone teacher, he has served on the faculties of the Juilliard Pre-College Division, Indiana University, Indiana State University, and Ithaca College. As a professional trombonist, he has been a member of the West Point band, the National Orchestra of New York, the Spoleto Festival orchestra, Goldman Band, Ringling Brothers, the German orchestras of Bielefeld, Kaiserslautern and Solingen, Terre Haute Symphony, Tri-Cities Opera, Cayuga Chamber Orchestra, Manitowoc Symphony and the Wisconsin Philharmonic. As a gig musician, he has appeared with the Metropolitan Opera, the orchestras of Wuppertal and Dusseldorf in Germany, L'Orchestre de la Suisse Romande, Chamber Orchestra of Lausanne, Fort Wayne Philharmonic, Syracuse Symphony, Binghamton Pops, Ithaca Opera, the Wisconsin orchestras of Sheboygan, Oshkosh, Green Bay and the Fox Valley Symphony.

Notes for this arrangement

1. **Performance-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top parts. It is unfortunate that clef reading skills don't seem to be a priority for many contemporary trombone teachers, but the ability to transpose at sight remains a prerequisite for becoming an excellent professional musician. Please keep in mind that the first time one has to ask a conductor for a transposed part is likely the last time one will perform with that ensemble!
3. **Scoring-** There is some octave displacement to keep the individual parts within the comfortable range of the performing instruments and to establish the alto trombone as the highest voice.
4. **Range-** The basic range of these transcriptions is from high D to low B. For each of the three quartets, the ideal mix would be alto, .525 bore tenor, .547 bore tenor and bass trombone.
5. **Breathing and Articulation-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations. Performers are also encouraged to add slurs whenever it is deemed appropriate.

Bob Reifsnyder

[illegible]

The bass line is written on a single staff in bass clef. It begins with seven measures of whole rests. The eighth measure contains a quarter note G2, marked with a forte (*f*) dynamic. The ninth measure contains a quarter note F2, marked with a fortissimo (*ff*) dynamic. The tenth measure contains a quarter note E2, marked with a piano (*p*) dynamic.

A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, with some rests. Dynamics include *crescendo*, *f* (forte), *dim.* (diminuendo), *p* (piano), *crescendo*, *f* (forte), and *diminuendo*.

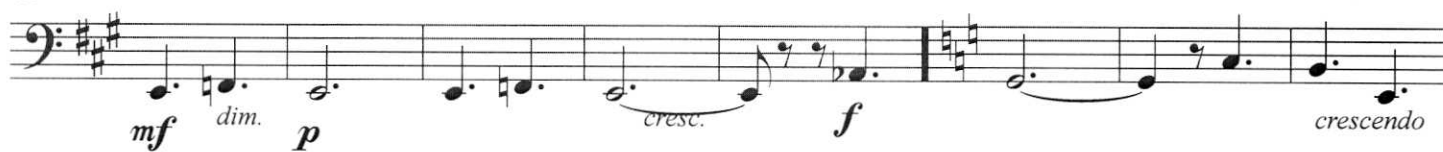
A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, with some rests. Dynamics include *p* (piano), *crescendo*, *f* (forte), and *diminuendo*. The tempo is marked 'Allegretto'.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of 12 measures. The first measure contains a half note G2, a quarter note F2, and a quarter note E2. The second measure contains a half note D2, a quarter note C2, and a quarter note B1. The third measure contains a half note A1, a quarter note G1, and a quarter note F1. The fourth measure contains a half note E1, a quarter note D1, and a quarter note C1. The fifth measure contains a half note B0, a quarter note A0, and a quarter note G0. The sixth measure contains a half note F0, a quarter note E0, and a quarter note D0. The seventh measure contains a half note C0, a quarter note B0, and a quarter note A0. The eighth measure contains a half note G0, a quarter note F0, and a quarter note E0. The ninth measure contains a half note D0, a quarter note C0, and a quarter note B0. The tenth measure contains a half note A0, a quarter note G0, and a quarter note F0. The eleventh measure contains a half note E0, a quarter note D0, and a quarter note C0. The twelfth measure contains a half note B0, a quarter note A0, and a quarter note G0. The dynamics are marked as *f* (forte) at the beginning, *p* (piano) at the end of the first measure, *cresc.* (crescendo) at the end of the second measure, *mp* (mezzo-piano) at the beginning of the third measure, *dim.* (diminuendo) at the end of the fourth measure, *p* (piano) at the beginning of the fifth measure, and *p cresc.* (piano crescendo) at the end of the twelfth measure.

f dim. *p* *f* diminuendo *p* cresc. *mp* *p* cresc. *f* dim. *p* cresc.

A musical score for the bass line of 'The Rose Tree'. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes a variety of note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings: *f* (forte), *cresc.* (crescendo), *ff* (fortissimo), *diminuendo* (diminuendo), *mf* (mezzo-forte), and *p* (piano). The melody is written on a single staff.

66



74



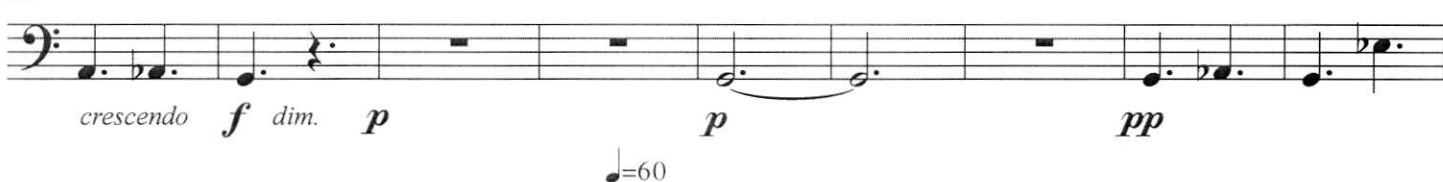
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108



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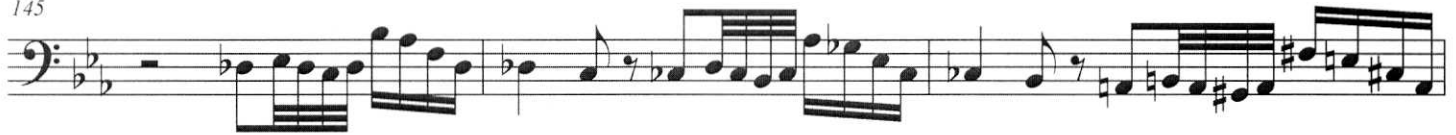
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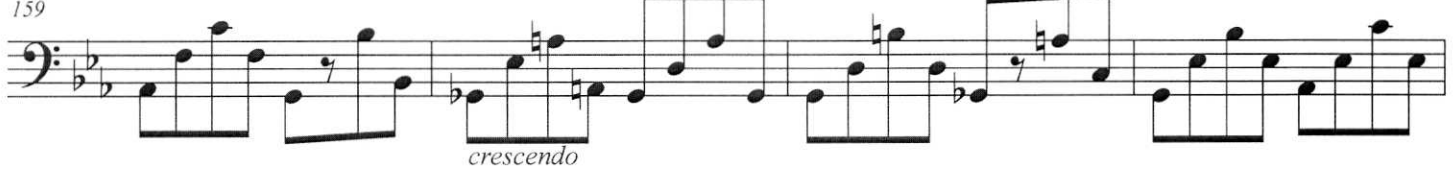
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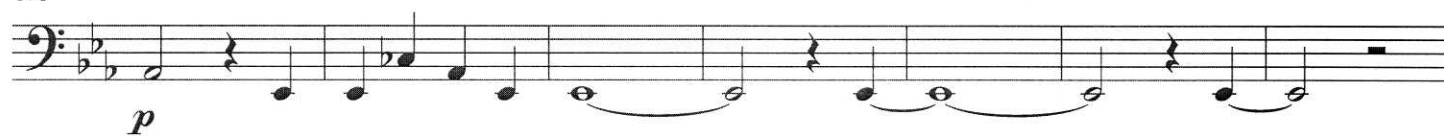
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